

EVERYDAY ART QUARTERLY



Number 23, 1952

WALKER ART CENTER, MINNEAPOLIS

Price 25 cents



END MANUSCRIPTS TO: Everyday Art Quarterly Walker Art Center Minneapolis 5, Minnesota

The present issue of *Everyday Art Quarterly* marks an important new stage in its development. The *Quarterly* was originally planned as "a guide to well designed products" and this it will remain. In the first issue, published during the summer of 1946, the editor said, "This *Quarterly* is written for the homemaker, prospective home builders, and for the many others faced with the problem of furnishing their living quarters and buying objects for everyday use. We hope that teachers, designers, and other professionals also will find this publication valuable." This hope has been, we think, borne out by the history of the periodical during its six years of existence. The subscription list demonstrates how many designers, teachers, artists have joined the large group of consumers to whom the magazine is directed.

Despite the advances in the availability of well designed products during the last six years, and despite the appearance of many publications directed to helping the consumer differentiate between the good and the bad, there is no question that there still exists a place for an independent, critical guide such as the *Quarterly*.

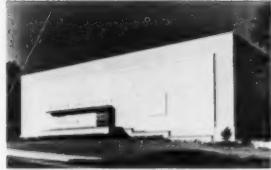
However, this same period has also seen many changes in attitudes towards industrial design and everyday art. More and more, designers, painters, sculptors, and architects realize their interdependence. Whereas each art certainly does involve particular problems related to medium and function, it is also true and increasingly recognized that all visual arts involve common problems and that an understanding of one art helps in the understanding of another. Anyone with an elementary knowledge of the history of contemporary art is aware of the degree in which the shapes of modern architecture are related to the early experiments in geometric abstract painting; or the degree in which furniture and textile design have depended for inspiration on organic abstract painting and sculpture.

As painters, sculptors, architects, and industrial designers are increasingly examining their relationships with one another, so the entire program of the Walker Art Center and of the new *Everyday Art Quarterly* is now directed to an examination of these relationships.

The *Quarterly*, which is subsidized as a public service by the Walker Art Center, is consciously embarking on a campaign to widen and to increase its list of subscribers. At the same time, as it recognizes that many of the present subscribers are still primarily interested in the original function of the periodical as "a guide to well designed products," it is realized that there must be no lessening of this informational service. The answer to the problem of how to increase the scope of the *Quarterly* without losing any of its original content is apparent in the present issue. The periodical has been increased in size from sixteen to twenty pages to admit of the inclusion of articles, reviews, and notes on painting and sculpture, as well as on everyday art.

The format which had been stabilized over a period of six years has now been changed, and this change is by no means the end. In format as in content, the attitude of the editors will be frankly experimental. In their experiment they would like to draw as much as possible on the advice and criticism of *Quarterly* readers. Letters on all phases of the magazine will be welcomed and, if possible, published or commented upon. Manuscripts on every phase of art and everyday art are invited, and it is hoped that subsequent issues will continue to contain distinguished articles by distinguished artists.

H. H. Arnason



THE WALKER ART CENTER
is a progressive museum of the arts.

Board of Directors: president

Edgar V. Nash

vice-president

Eleanor Harris

secretary, treasurer

H. Harvard Arnason

Theodore W. Bennett

E. Hjalmar Bjornson

Winston A. Close

Louise W. McCannel

Alice Tenney Mitchell

Eleanor Moen

Fred V. Nash

Justin V. Smith

Malcolm M. Willey

Ex-officio:

Hon. Eric G. Hoyer

George M. Jensen

Archie D. Walker

EVERYDAY ART QUARTERLY

ISSUE NUMBER 23, 1952

Made in Sweden *page 4*

Perspective by Mårten and Eva Liljegren *page 6*

Stig Lindberg, designer *page 14*

David Smith, sculptor *page 16*

Reviews and Letters to the Editor *page 22*

Lenders to the exhibition *page 23*

Editor:

MEG TORBERT

Associates:

RUTH HUENDORF *design*

CLARK DEAN *photography*

CLARE CARRUTHERS

Subscription price \$1 per year, single copies 25¢.
Everyday Art Quarterly is published four times a year
by the Walker Art Center, 1710 Lyndale Avenue South,
Minneapolis 5, Minnesota. H. HARVARD ARNASON,
Director. Copyright 1952 by the Walker Art Center.

Made in Sweden



In reviewing Swedish publications for information on Swedish design and designers, one is struck by the large proportion of the population that makes designing a profession. Sweden has a population of only seven million people, yet the list of first rank designers would compare favorably in length with a similar list of our own or British designers, at least in the area of objects made for household use.

The "industrial designer" as we know him in this country is an almost unheard of phenomenon in Sweden. That anonymous engineering mind (bearing the name of a design firm) that steps into any factory, analyzes machines, market trends, capital investments, profits desired, and materials available, and then retires to some brilliantly lighted half-acre studio to confer with a large staff of expert associates and so produce a streamlined gadget would not be of much use to Swedish industry. Swedish factories are very small. Only fifty plants in all of Sweden employ more than a thousand workers.

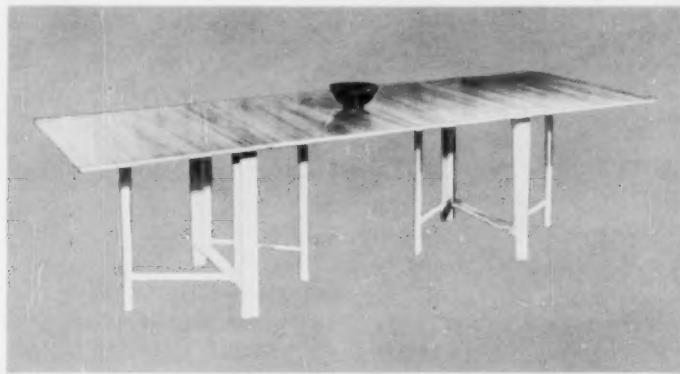
There is a strong craft tradition both in the design and production of Swedish products. The result is an intimacy and personal expressiveness that seldom results in objects too far beyond the experience of the consumer to be accepted by him. There is little striving for "originality for its own sake" such as we find in the more mechanized production and merchandising system prevalent in the United States. The Swedish emphasis on craftsmanship results in an overall harmony in the goods produced. For the most part our own industrial design tends to

be more experimental in the use of new materials and methods, but the objects produced are more difficult to mix with traditional furniture or to use in existing architecture.

In the Swedish publication KONTUR Elias Svedberg noted, re the latest Museum of Modern Art Furniture Competition, that the emphasis of the judges was on esthetic and technical novelty in their judging of designs, and goes on to say:

"For Sweden, inexpensive, volume-produced furniture is a social and economic reality; good design is more important than new. Modern furniture is now a generally accepted standard ware in Sweden, purchased throughout the country by members of all social and economic groups, but in the USA it is still an exclusive speciality, accepted only by a small group of well-situated individuals. Although the direct result of the competition will hardly affect the vast majority of the people because of the extreme design and the relatively high prices, it is likely that it will have a significant indirect effect on the development of mass produced furniture. The competition will have its greatest value in its creation of a radically new view of the whole program of furniture models. On the other hand, we should be careful not to be influenced all too much by the surrealistic design world's amoebae and boomerangs."

In Sweden, as in many European countries, interior living space is limited so that the major design effort has been toward the creation of small



folding dining table
designer: Bruno Mathsson
manufacturer: Karl Mathsson
lender: Modern Center

scale, folding, and dual-purpose furniture—usually produced in wood with craftsman-like finesse. The Mathsson dining table is one of the most successful dining tables ever produced, selling in quantity both in Sweden and abroad. Folded it occupies eleven inches by thirty-five inches of floor space, and opens to seat twelve people. The laminated bentwood chairs created by the same designer have never been surpassed in either refinement of form or functional properties. Both the chairs and table fit into the most advanced architectural interiors, yet there is nothing about them that is gadgety, or unusual, or so "different" in character that they require a special environment.

Swedish accessories too are less avant-garde—perhaps one might say less forced, less pure, less severe than the best of our production. They have a friendly, lyrical, warm quality that grows out of their craft traditions. Their whole output is closer to our studio-craftwork than our industrial production. In the ceramic field, for instance, our designers tend to be artist-craftsmen or industrial designers. In Sweden the artist-craftsman has a studio in the factory with factory facilities at his command, and he turns out one-of-a-kind pieces as well as designs for mass or batch production. There is some of this kind of cooperation between artist and industry in this country, but it is not nearly as general as it is in Sweden. The consumer too in a small and homogeneous population has more chance to make his influence felt; but the good relationship between

designer, manufacturer and consumer is not left to chance in Sweden. Public interest in design is nurtured through two excellent publications *FORM*, and *KONTUR*, published by the SWEDISH SOCIETY OF INDUSTRIAL DESIGN. The Society also arranges exhibits, courses, lectures, and radio programs. One of the Society's latest publications sums up the function of such an organization:

"In Sweden a central institution, the Swedish Society of Industrial Design, founded in 1845, represents all interested parties—manufacturers (and distributors), artists, and consumers. The Society, whose influence is considerable, has as its aim co-operation with artists, craftsmen, and industry to bring forth good and beautiful things for the public, and thereby improvement of public taste. The Society proceeds on the assumption that the only honourable way to satisfy the buyer's needs is to offer him quality goods. This presumes that the needs of the consumer are known, that the public can be informed and influenced, and that the manufacturer can be prevailed upon to produce practical and handsome things in co-operation with the artists."

The whole development of industrial design in Sweden is intimately associated with this society and with co-operating handicraft organizations. A very complete reference to Swedish industrial design is their latest publication, *CONTEMPORARY SWEDISH DESIGN* by Arthur Hald and Sven Erik Skawonius.

Perspective from Sweden

by Märten and Eva Liljegren



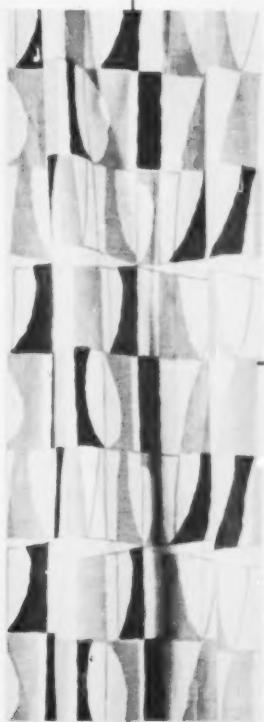
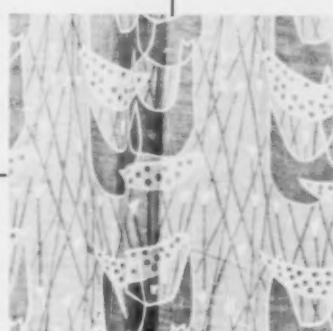
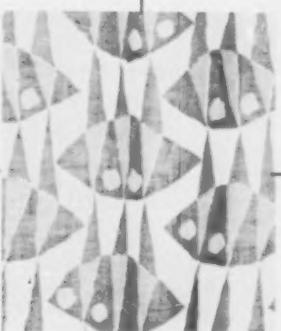
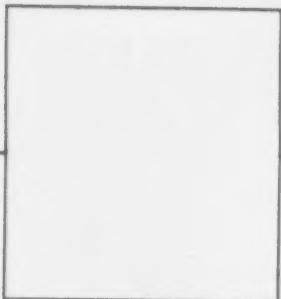
Increasingly during the past decades, Swedish production in the field of everyday art has aroused interest outside Scandinavia itself. As a result some groups of Swedish products have become available on the international market. Owing to the limited capacity of the Swedish manufacturing units the foreign export has, however, not been very large in quantity.

The interest has been due to the dependable quality and the matter-of-fact yet pleasing design frequently met with in Swedish products. Another consideration has been the reasonable relationship between actual value and sales price in the products. Both features are results of individual efforts within Sweden to introduce the methods of mass production into the industry of household goods and, on the other hand, to make the competence of artistically trained designers available to the large scale industries.

A constructive criticism of established industrial usages—such as the mechanical reproduction of wholesale patterns from foreign sources—was first formulated on the European continent. In Sweden these ideas were introduced at a time when the artists in the pictorial field tended to stress the decorative and non-representational possibilities of their art. The rise of expressionist and abstract painting and sculpture coincided with the new ventures in design, which consequently did not become an isolated undertaking with a dogma of its own.

The Swedish Arts and Crafts Society at an early point stimulated the interest of the consumers in well designed industrial products. The demands from these quarters exercised a strong influence on the attitude of the glassware, chinaware and furniture manufacturers. This exchange of ideas took place as early as thirty-five years ago—considerably antedating the acceptance of functional architecture—since which time the producers have not had to change their concepts basically. Instead they are able today to rely on the accumulated experience of many years.

In present-day Sweden smaller studios and mass producing industries exist side by side. The productions of both embrace utility ware as well as objects in the luxury



- 1 linen fabric, Apples
designer: Stig Lindberg
manufacturer and lender: Knoll
- 2 cotton fabric, Red Stripe
designer and manufacturer: Alice Lund
lender: Bonniers
- 3 linen fabric
manufacturer and lender: Molnlycke
- 4 linen fabric, Vassrug
designer: Kristin Ingelög
manufacturer and lender: Molnlycke
- 5 linen fabric, Bögar
designer: Lars-Erik Falk
manufacturer and lender: Molnlycke
- 6 linen fabric, Herborium
designer: Stig Lindberg
manufacturer: Nordiska
lender: Bonniers



ceiling lamps, brass and fabric
designer: Hans Bergström
manufactured: Lyktan
importer: Chas. Anderson

class. The inter-relationship of the two groups has not been detrimental to the development of basic, functional forms. Evidence to the contrary can be found in the fields of ceramics and glass. The pure, unpretentious shapes of Swedish stoneware, conditioned by the natural limitations of the complicated high temperature technique, has strengthened the public interest in similar products of less costly material. Likewise, the thick glass forms now generally appearing in bowls and trays for everyday use were originally experimented with in crystals and luxury vases.

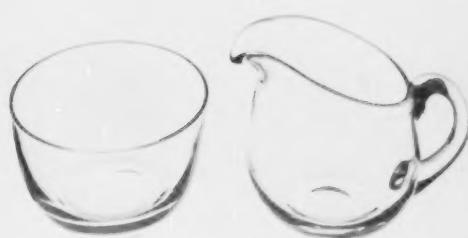
In industrial processing, as well as in intimate studio work, a given point of departure for the Swedish artists has been the living craft tradition of the past. The home craft techniques in textiles, woodwork and basketwork, are still the accepted medium in Sweden for certain tasks which cannot be as successfully served by the machine. In addition, the experienced sense of material, which characterizes the hand-made products, has afforded an ever-present yardstick for measuring the aptness of the more recent techniques. Knowledge of the historical forms of Swedish everyday milieu has finally been of significance for the modern production also in another sense. While seldom in serious work leading to the obvious historical pastiche this knowledge has at times been unconsciously present in the artist's choice of color, form and pattern. The tribute to tradition has added to some of the Swedish work an associative element of human warmth and gaiety.

Swedish everyday art has been introduced in America on two major occasions, the exhibitions of Swedish arts and crafts at the Metropolitan Museum in New York in 1927, and at the World's Fair in 1939. In the former instance its style was named by the critics Swedish Grace, in the latter simply Swedish Modern. The selection recently on view at the Walker Art Center demonstrates the arrival of a new, third generation in the field. This younger group has come a long way from the graceful, slightly effeminate classicism of the twenties and has not undergone the severe discipline of functionalism in the following period. The ceramics and textiles of Stig Lindberg and the glassware of Vicke Lindstrand illustrate pointedly the free, imaginative approach, which now dominates the field. The individual expressions are changing. The factors which have originally conditioned the Swedish production as a whole are, however, still at work. They can be discerned in the present production and are evidence of a beginning continuity of workmanship on a modern basis.



stainless steel coffee set, gravy boat
designer: Sigurd Persson
manufacturer and lender: Silver and Stål





opposite: crystal bowl
designer: Vicki Lindstrand
manufacturer: Kosta
lender: Hambro House

1 sugar and creamer
manufacturer: Alsterfors
lender: Anderson's China

2 crystal vase
designer: Vicki Lindstrand
manufacturer: Kosta
lender: Hambro House

3 pitcher
lender: Anderson's China

4 pitcher
manufacturer: Reijmyre
lender: Anderson's China

5 pitcher
designer: Monica Bratt-Wijkander
manufacturer: Reijmyre
lender: Anderson's China



2



3



4



5





captions on page 23



1



2

Stig Lindberg

Versatile artist-designer and art director of one of Sweden's largest ceramic factories, started his career as a painter. Often asked why he has given up "free art," his answer is provocative:

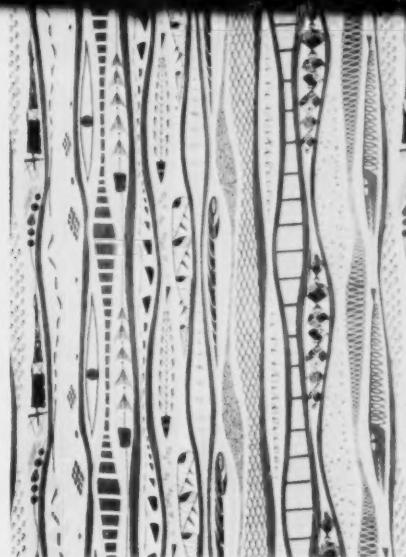
"I find the attitude of genius less and less satisfying. I feel that really significant modern art is too important in its essence to remain in an exclusively monumental position. This does not mean that free art is disappearing, but its place and meaning in the democratic world in which we live can be discussed. The art integral to everyday living—architecture, and objects for everyday use—will entice more and more artists to give up the 'ivory tower.' Picasso's and Miro's ceramic experiments are not the first signs of this, but obviously significant.

"There is confusion among certain museum heads in Europe who do not know if they should place their Miro-ceramic or Lurcat-Gobelins in the fine arts or the industrial section of the Museum. The fact that a shape—an object—is serviceable causes many to put it in a separate category, understood as somewhat degenerate, or at best minor, and the observer is therefore inhibited from seeing its true beauty. I think, however, that the making of a well designed chair distributed to tens of thousands of homes means more to a democratic culture from the aesthetic point of view than hundreds of water-throwing bronze figures in the market places of our cities.

"I myself have, besides my great interest in the ceramic materials, been working with many other branches. This is not very common in Sweden where as a rule there is specialization,



3



4



5

and a ceramic artist concentrates not only on his material but moreover on a particular group of materials in the ceramic branch, for instance often only earthenware or faience.

"My motives have then been most subjective. I have been in need of a glass service and so I have drawn one satisfying myself. I have needed textile goods and could not find on the market what I was looking for—consequently I have designed a new one. This is really the way of my ancestors to gratify their wants for things of use. They were in need of something and they made it themselves. I have made it a rule: if I myself am satisfied with the thing in question and want to have it in my own home then I can accept its being produced. In this way such different articles as washstands and books for children, plastic boxes for refrigerators, fabrics, and unique stoneware, have come into existence. An American asked me some time ago why I did not make wallpapers and my answer was: 'I have only painted walls at home so at present I do not need any wallpapers.'

"Nowadays I am passing from a flourishing surrealism, prompted by a youthful inclination, to a more severe, pure shape—a growth that must be ascribed to the fact that I am growing older and more serious-minded every year (this Summer I am 36 years of age). I think, however, that I can never forget that for me beauty without pleasure is sterile in the same way that intelligence without humor often means a genuine stupidity."

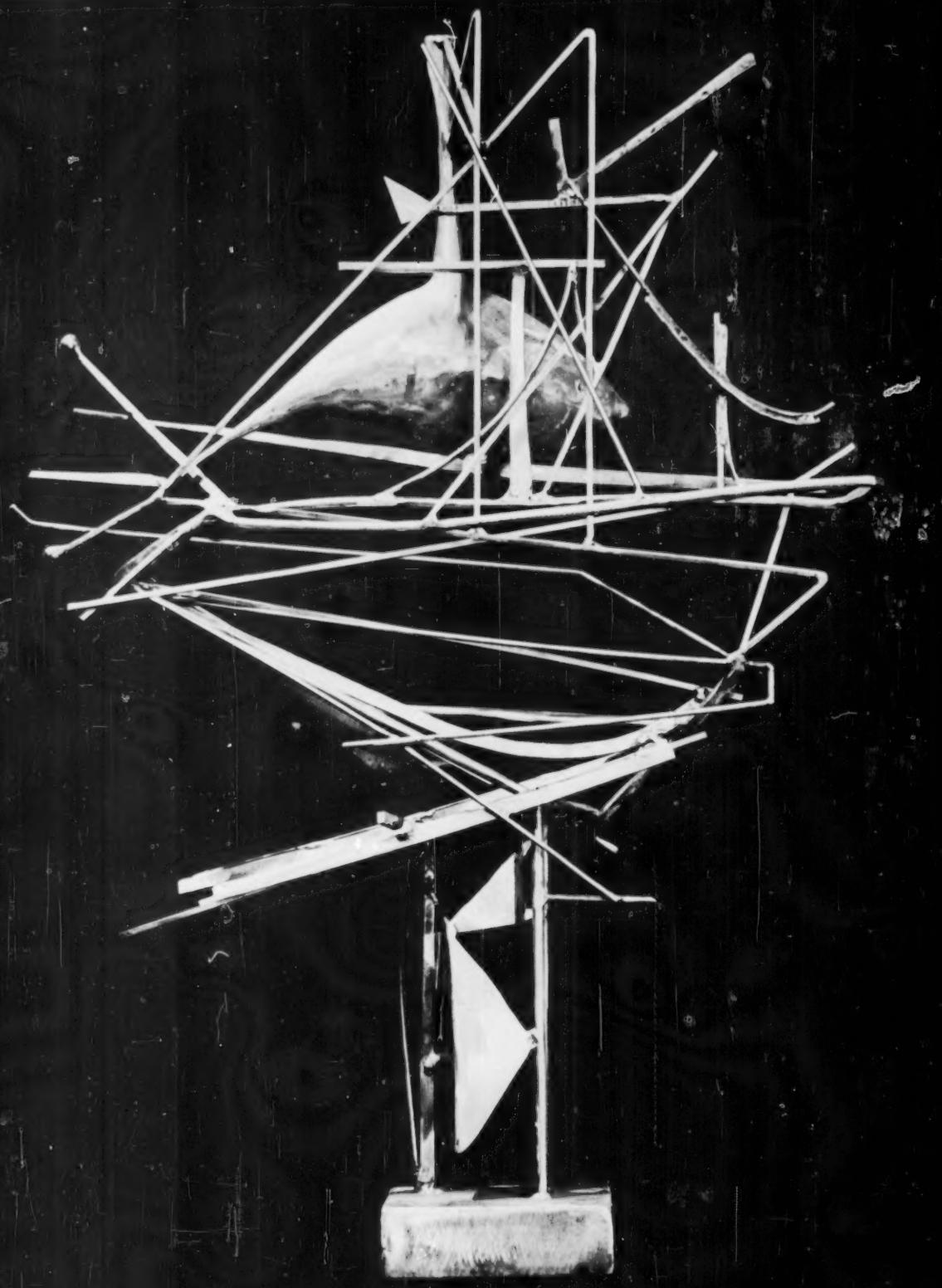
1 leather bookbinding
manufacturer: Esselte

2 dinnerware
manufacturer: Gustavsberg

3 stoneware
manufacturer: Gustavsberg

4 linen fabric, *The Waves*
manufacturer: Nordiska

5 faience ocarinas
manufacturer: Gustavsberg



david S MITH



*Who is the artist? How does he act?
What part of his behaviour and direction is literary lore and pure fiction?
How much of his direction is influenced by what society expects,
especially that society composed of the people of distinction;
museum directors, dealers, critics, collectors?
How much of his environment does he censor to meet what demands?
Is he able to discard the falsities and hold to true value?
How far can his aesthetic projection and revolt go
and stay within the bonds of social decency?
No one can exist without feeling social expectancy.
From what order does the artist feel most influence—the people of distinction,
the bourgeoisie, the working class, his own professional associate artists?
All categories have different expectations.
For whom does he speak?
How much revolt and against which level—
just a little—or all the way, carrying it to its ultimate conclusion, and
as far as possible, renouncing all past art as we know it—its dogma and tradition?
What minute bit of experience makes art,
or is all expressed experience through the artist's eyes art?
What are masterpieces, for masterpieces are born today as in any day.
What concession will the artist make, consciously or unconsciously
to the normal needs of man, the family and welfare?
How much can a concept change to let him be both soothsayer and inventor,
and at the same time the projector of man's vision, the messiah—
and still function as a fairly normal man within society?
As much as any man in today's society the artist must have conviction and courage.*



*Conviction so great that he by means other than art
earns his livelihood and the material needed to produce the work of art;
the courage to express alone, and to form his whole life to that end.
The case of the sculptor is even more exacting
by the demands of both material cost, and space.*

*The artist has never rejected nature—nor can he,
for nature is only the world of which he is a part.
There is a difference in his consciousness, his selection, his regard,
and the activeness of his position.
Everybody looks at nature or the external world.
Artists have viewed nature and seen different things, selected its parts,
made organizations, personally, philosophically, socially; and have found
fearful nature, loving nature, mother nature, scientific nature, and sensual nature.
The artist has been the element of nature, and the arbiter of nature;
he who has sat on a cloud and viewed it from afar,
but at the same time has identified himself as one of nature's parts.
The true artist views nature from his own time.
The conflict with the audience is often one of time-nature regard rather than art.
The hostile audience views nature in the rosy past.
The artist views nature expertly before making his statement. The audience
usually makes a prejudiced statement about nature before viewing it inexpertly.
This makes a breach even before the mode of interpretation is considered.
The artist's creative position to nature is much the same as that of primitive man.
He does not take the scientific view of all important man and view nature as "it."
He is the compassionate emotional man who is unquestioning,
who accepts himself as a part of nature viewing nature as "thou."*

*I do not today recognize the lines drawn between painting and sculpture aesthetically.
Practically, the law of gravity is involved,
but the sculptor is no longer limited to marble,
the monolithic concept, and classic fragments.
His conception is as free as that of the painter.
His wealth of response is as great as his draftsmanship.
Plastically he is more related to pagan cultures
with directives from Cubism and Constructivism.
Modern tools and technics grant the expression of complete self identity
from origin of idea to material finish.
His work can show who he is, what he stands for, with all the fluency he desires,
for every step and stroke is his own.
The stream of time and the flow of art make it plain
that no matter what the sculptor's declaration or individual vision,
he cannot conceive outside his time.*

Head, 1938
Museum of Modern Art
Gift of Charles E. Merrill

His art conception takes place in dialectic order.

*The flow of art, the time of man still places him within his own period,
out of which he cannot fly,
and within which all other men exist.*

*For no object he has seen, no fantasy he envisions, no world he knows
is outside that of other men.*

*No man has seen what another has not, or lacks the components and power to assemble.
It is impossible to produce an unperceivable work.*

*I believe only artists truly understand art,
because art is best understood by following the visionary path of the creator
who produces it. The Philistines will not attempt the projection.*

A work of art is produced by an expert.

*There must be expertness in its perception. There are degrees of expertness—
some come close, some are on the fringe, some pretend;
expertness naturally applies to both the artists creating and the audience response.*

I was acquainted with metal working before studying painting.

When my painting developed into constructions leaving the canvas,

*I was then a sculptor,
with no formal training in the sculpture tradition.*

*When the constructions turned into metal—lead, brass, aluminum,
combined with stone and coral in 1932—
nothing technically was involved outside of factory knowledge.*

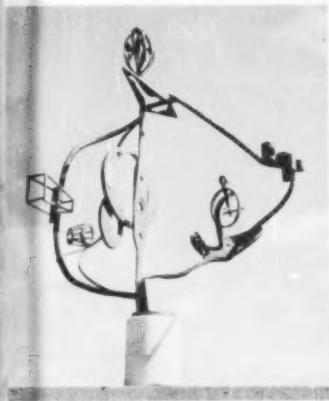
*The equipment I use, my supply of material comes from factory study and duplicates
as nearly as possible the production equipment used in making a locomotive.*

*I have no aesthetic interest in tool marks or surface embroidery or molten puddles.
My aim in material function is the same as in locomotive building:
to arrive at a given functional form in the most efficient manner.*

*The locomotive method bows to no accepted theory of fabrication.
It utilizes the respective merits of
casting, forging, riveting, arc and gas welding, brazing, silver soldering.
It combines bolts, screws, shrink fits—
all because of their respective efficiency in arriving at an object or form in function.*

*Underlying the archaeologist-historian record of art is the myth of art
which is more the property of the creative artist than the factualists.
The myth of art is both lore and image—
but an uninterpreted image and an unrecorded myth.*

*It is the record of visual response from the expert eye selection of history.
It is the myth quite private by choice,
based upon the artist's preferences from the unknown visual record of art,
and visions purely hypothetical of what might have existed between known periods.
The keys to these selections are known, are recognized by different schools of artists.*



Blackburn Song of an Irish Blacksmith, 1951



The Royal Bird, 1948

*Not all schools will admit that the first apple in the world is Cezanne's apple,
but to me Cezanne's apple is a constant,
and it is on this type of choice that the lore is established
and the personal myth becomes the art history for direction of my own work.
Cezanne believed in the atmosphere of things.
He spoke of the soul found in a sugar bowl, and since a sugar bowl is inanimate
and only one copy from a line of similarly pressed forms,
the soul, or the visionary projection, of the sugar bowl,
the animacy the animate nature,
the associations which become the true reality of that object
must be in the eyes of the viewer.
If Cezanne's napkins possess the structural power of mountains,
and the apples possess both the spherical and cubic strength of houses,
and the mountains and houses possess the intimacy of form
which only holding in the hand and being sensuously felt can imbue,
then their existence becomes not sterile
but a true reality discovered, and an animacy by origin.
When I make reference to terms or forms dealing with art history,
or historic generalities, please remember that I am neither academician nor historian.*

*I do not work with a conscious and specific conviction about a piece of sculpture.
It is always open to change and new association.
It should be a celebration, one of surprise, not one rehearsed.
The sculpture-work is a statement of my identity.
It is a part of my work stream,
related to my past works, the three or four in process, and the work yet to come.
In a sense it is never finished.
Only the essence is stated, the key presented to the beholder for further travel.
My belief in this direction is better stated by Picasso who once said,
"A picture is not thought out and settled beforehand. While it is being done,
it changes as one's thoughts change. And when it is finished it still
goes on changing, according to the state of mind of whoever is looking at it.
A picture lives a life like a living creature,
undergoing the changes imposed on us by our own life from day to day.
This is natural, as the picture lives only through the man who is looking at it."**
*There is no conceptual difference between painting and sculpture.
Both Picasso and Matisse are sculptors of great origins.
The position of creating does not change for them just because the medium changes.*



Structure of a Small Concept
Possessing Big Power, 1950

*Picasso: Forty Years of his Art, Museum of Modern Art.

LETTERS to the Editor

Number 21 of *Everyday Art Quarterly* has just reached me and it has driven me to put down some observations I have long wanted to express about the modern trend in the design of eating plates. I have used daily, for at least 13 years, Russel Wright dinnerware. I am very fond of it, but the plates are not functional. Neither are the plates by Knowles, which you have photographed so beautifully on page 3 of the Quarterly. "Tomorrow's Classic," on page 2, is more functional, but the old Onion Pattern plates that I still use for breakfast (Cauldon Meissen) are much more functional. They are the same diameter, exactly as the Wright dinner plate, but their outside edge rises 2.8 cm. from the table, while the Wright outside edge rises just 2 cm. The old plate's outside edge rises 2.3 cm. above the center surface, while the Wright plate rises only 1 cm. above the inside center surface. Besides this 130% greater difference between the center and the outside edge heights, the Onion Pattern plate's central flat surface is 15½ cm. in diameter, while the Wright plate's central flat area is 22½ cm. in diameter. In other words, the rise starts far nearer the center in the Onion Pattern plate than in the Wright plate, and goes a lot higher. In use, every bit of this elevation is not only justifiable, but imperative. Without it, knives and forks, whose handles are almost invariably heavier than the ends that touch the food, slide outward and skid around and often fall off completely while the plates are being carried after the meal, or the course, as the case may be.

For moderns this problem is worse because of the very prevalent buffet-style party. Knife and fork fall off the plate before eating if you carry them on the plate from buffet to your seat. Unsanitary! While you're picking them up someone bumps into you and spills food on your back and the cutlery hurts when it hits you! All for an unbroken span of pottery or china. How far will we suffer for our smooth planes?

Your excellent Quarterly as a "Guide to Well Designed Products" should consider this very prevalent failing of most of the popular and elite modern tableware. You might inspire some of the good designers to work on the problem of the floor-soiling dropped silverware which has become a hazard of modern housekeeping. The considerable and prolonged rise of my Onion Pattern plates holds the forks and knives at a sufficient downward pitch, sufficiently close to the center of the plate, to prevent their heavy handles from sliding far enough off the plate to cause them to see-saw all the way off!

Nina Howell Starr
945 Lakeview Drive
Winter Park, Florida

REVIEWS

ART IN MODERN ARCHITECTURE, by Eleanor Bittermann
Reinhold Publishing Corporation, \$10.00

Miss Bittermann is quite correct in her remarks on the timeliness of her book, *ART IN MODERN ARCHITECTURE*. The present moment sees a great number of explorations by contemporary architects into the problems of enriching the forms of modern architecture. There is no question that modern architecture, which for fifty years and more has been concerned with structural and architectural refinement, must now face the problem of enrichment in order to achieve maturity as a style in the sense that high Gothic or high Renaissance architecture were mature styles. This realization does not come easily to the contemporary architect. Many of them, young and old, are still fighting bitterly against it. Unfortunately, far too many of the schools of architecture that are dedicated to a contemporary approach are still completely unaware of the problem and are turning out great numbers of young architects soundly trained in engineering principles and ignorant of the related arts of painting and sculpture to the point of actual antagonism.

At this moment when understanding among painters, sculptors, and architects becomes of paramount importance, the painters and sculptors are equally ill-trained to achieve this understanding. They are all too frequently interested in the economic fact of the commission rather than in the solution of the fundamental problem.

A new integration of the arts can only be achieved through a process of education that begins with the earliest training of architects and artists alike and continues with a pattern of collaboration in which unity is achieved by an instinctive understanding by all concerned of all phases of the question.

Miss Bittermann's book does not attempt in any great degree to examine critically the fundamental problems of education and environment involved in her theme. Rather it is in the nature of an anthology, extensively illustrated with examples of painting, sculpture, mosaics, metal and glass designs, etc. As far as possible, she lets the artist and architect speak for themselves as to their motives; and the quotations are of considerable interest as indicating how varied and even confused is the thinking which has so far been involved.

By its very modesty the book is valuable. In fact its unpretentious marshalling of the evidence to date is perhaps the most useful first step in the reexamination of *ART IN MODERN ARCHITECTURE*.

H. H. Arnason

MANUFACTURERS, IMPORTERS AND LENDERS

AB Alsterfors Glasbruk, Mälardalen, Sweden
 Chas. Anderson and Company, 1214 Nicollet Avenue, Minneapolis, Minnesota
 Anderson's China Shop, 912 Nicollet Avenue, Minneapolis, Minnesota
 Andersson and Johansson AB, Keramisk Verkstad, Höganäs, Sweden
 Bonniers, 605 Madison Avenue, New York 22, New York
 The Dayton Company, Nicollet Avenue at 7th Street, Minneapolis, Minnesota
 AB Durotopen, Hagaström, Sweden
 Ekenäs Bruks AB, Ekenässjön, Sweden
 Gefle Porslinsfabriks AB, Gävle, Sweden
 AB Gense, Eskilstuna, Sweden
 AB Gustavsberg Fabriker, Gustavsberg, Sweden
 Hambro House of Design, 17 East 54th Street, New York 22, New York
 Elizabeth Hanna Imports, 701 Sutter Street, San Francisco 9, California
 Hemslöjdsförbundet för Sverige, Kungsgatan 31, Stockholm, Sweden
 F. Hirshfield and Son, Inc., 824 Hennepin Avenue, Minneapolis, Minnesota
 Holtzermann's, Inc., 415-429 Cedar Avenue, Minneapolis, Minnesota
 AB Hovmantorps Glasbruk, Hovmantorp, Sweden
 J. B. Hudson Company, Nicollet Avenue at 8th Street, Minneapolis, Minnesota
 Georg Jensen, Inc., 667 Fifth Avenue, New York 22, New York
 Knoll Associates, Inc., 575 Madison Avenue, New York 22, New York
 AB Kosta Glasbruk, Kosta, Sweden
 Karin Långström, Mackliersgatan 2, Göteborg, Sweden
 AB Nils Lindes Kgl. Hovbokbinderi, Pusterviksgatan 9, Göteborg, Sweden
 Alice Lunds Textilier, Borlänge, Sweden
 Frederik Lunning, Inc., 667 Fifth Avenue, New York 22, New York
 Ateljé Lyktan, Åhus, Sweden
 Carl Malmsten AB, Strandvägen 5 B, Stockholm, Sweden
 Firma Karl Mathsson, Värnamo, Sweden
 Modern Center, Inc., 1030 Marquette Avenue, Minneapolis, Minnesota
 Molnlycke Textile Mills, Ltd., Box 6, Gothenburg 1, Sweden
 AB Nordiska Kompaniet, Hamngatan 18-20, Stockholm, Sweden
 AB Orrefors Glasbruk, Orrefors, Sweden
 AB Reijmyre Glasbruk, Rejmyra, Sweden
 Rorstrand, Inc., 225 Fifth Avenue, New York 10, New York
 AB Rörstrands Porslinsfabriker, Lidköping, Sweden
 AB Silver and Stål, 13-15 Jakobsdalsvägen, Stockholm, Sweden
 AB Strömborgshyttan, Hovmantorp, Sweden
 Svenska Slöjdforeningen, Nybrogatan 7, Stockholm 7, Sweden
 Swedish Gift Shop, 98 South 11th Street, Minneapolis, Minnesota
 Upsala-Ekeby AB, Ekebybruk, Sweden
 The Vaco Company, 12 West 21st Street, New York 10, New York

1 unique stoneware vase
 designer: Carl Harry Stålhane
 manufacturer: Rörstrands
 lender: Rörstrand

2 hand-painted faience vase
 designer: Stig Lindberg
 manufacturer: Gustavsberg
 lender: Jensen

3 stoneware vase
 designer: Carl Harry Stålhane
 manufacturer: Rörstrands
 lender: Rörstrand

4 unique stoneware vase
 designer: Carl Harry Stålhane
 manufacturer: Rörstrands
 lender: Rörstrand

5 hand-painted faience bowl
 designer: Stig Lindberg
 manufacturer: Gustavsberg
 lender: Bonniers

6 stoneware vase
 designer: Carl Harry Stålhane
 manufacturer: Rörstrands
 lender: Rörstrand

7 unique stoneware miniature
 designer: Gunnar Nylund
 manufacturer: Rörstrands
 lender: Rörstrand



8 stoneware vase
 designer, manufacturer and
 lender: Andersson and Johansson

9 unique porcelain bowl
 designer: Maria Hackman-Dahlen
 manufacturer: Rörstrands
 lender: Rörstrand

10 unique stoneware miniature
 designer: Gunnar Nylund
 manufacturer: Rörstrands
 lender: Rörstrand

11 stoneware bowl
 designer: Arthur Percy
 manufacturer: Gefle
 lender: Bonniers

12 stoneware jug
 designer: Gunnar Nylund
 manufacturer: Rörstrands
 lender: Rörstrand

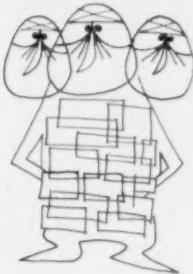
13 unique stoneware miniature
 designer: Gunnar Nylund
 manufacturer: Rörstrands
 lender: Rörstrand

SEC. 34.65©P. L. & R.
U. S. POSTAGE
PAID
Minneapolis, Minn.
PERMIT NO. 3213

University Microfilms
313 N. First St.
Ann Arbor, Mich.



Why rack your brains



Why be caught in a mad rush of shopping



Why not send **EVERYDAY ART QUARTERLY**

to everyone on your **CHRISTMAS GIFT LIST**

You can't do better for \$1.00—or a good bit more

IT IS NOT TOO EARLY to send your list and your dollars to

Everyday Art Quarterly

Walker Art Center

1710 Lyndale Avenue South

Minneapolis 5, Minnesota

return and forwarding postage guaranteed

WALKER ART CENTER, MINNEAPOLIS